

ACKNOWLEDGEMENTS

The Australian National University  
**Institute of the Arts**



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**YUMIKO COLLINS**

REPORT

PRESENTED IN FULFILLMENT OF THE REQUIREMENTS OF THE  
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## ACKNOWLEDGEMENTS

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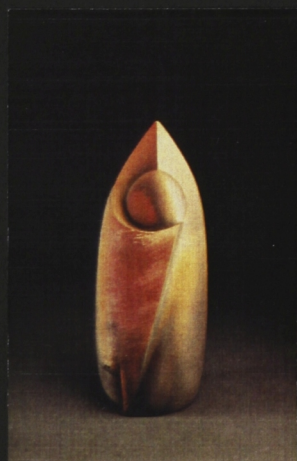
To other members of staff and the ceramic students who gave me a hand whenever I needed assistance.

The revealing photographs included in this report were taken by Peter Tilley, Matt Kelso (Australia), and Haru Sameshima (New Zealand).

To Katrina Blight for typing this text.

Lastly, I am indebted to my husband for helping me put this report together.





PREFACE

Faced with the enormity of nature  
How small human beings are  
I sometimes feel myself  
To be the size of a snow flake  
And wish to be as silent and pure as the snow child  
(Thoughts of the artist)

"The artist is man, and thus part of nature  
- a fragment of nature in the natural world."<sup>1</sup>  
- (Paul Klee)

Left:  
**Snow Child** 1993  
35x11x12cm  
blackfired ceramic  
(This work not included in Exhibition)

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### PHOTO CREDITS

Haru Sameshima : pages 21-37

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Matt Kelso : pages 41,47,55

## OUTLINE SKETCH OF FINAL EXHIBITION



Sun and Moon



Mountain



Tree



Silent Forest



Fire



River



Timeless Land



Dark Sea

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## INTRODUCTION

This report is a record of two years work, separated by an interval of one year due to a back injury.

It contains the works created in New Zealand during my visit as an exchange student in the first semester 1991, and the works created in Australia in 1993.

In New Zealand, I meant to just produce several maquettes for this course, but I ended up producing one-off New Zealand pieces for my first solo exhibition in Auckland. Most of these pieces had a specific New Zealand theme, and this was not an appropriate theme to continue when I returned to Australia.

I was, however, able to build upon the landscape theme which I had explored in New Zealand. The idea of a series of natural images being seen as a whole rather than separate entities came to me in the process of setting up the New Zealand exhibition.

This concept of group structure, that I started subconsciously experimenting in New Zealand became the underlying principle which plays a vital role in my final exhibition.

Staging a solo exhibition was valuable in two respects; firstly, as a development of the promotional side of professional practice, and secondly learning how to use the enclosed space of a gallery to create an impression of a unified exhibition with a cohesive theme.

All the final exhibiting pieces for my post-graduate study were created in Australia with a fresh concept of landscape that is neither directly related to Australia nor New Zealand, but exists purely within my imagination.



## CONCEPT

As I stated in my original study program proposal (see Appendix I), my main aim was to continue and refine my work centering on the images representing natural formations in clay. My work has continuously involved complex abstract forms, representing elements of landscape, such as; the earth, water, sun, moon, sea, wind, etc. During my post-graduate study I have gradually moved towards simplification of these abstract forms.

Over the two years of post-graduate study, however, an additional objective has become a concern for the relationship between space and object. This further developed into the concern for the unification of a group of objects, adding a new dimension to my original study program.

The culmination of my ambitions for the final exhibition would be to create a sense of total space which reflects the atmosphere of my illusory world through a totally unified form of landscape.

Although my New Zealand experience, in setting up my work for a solo exhibition in an enclosed space, enable me to experiment and refine this concept of a unified landscape, the genesis for this idea was born four years previously. This was in 1987, when I first saw Constantin Brancusi's work 'Bird in Space' at the Australian National Gallery. My initial reaction (which I recorded in a report on a class visit to the ANG) was:

...I felt as if I was facing real birds in a peaceful, calm space. However, there was a kind of crisp tenseness in the air; like a strange world...

What inspired me most was not the form of the sculpture itself, but the atmosphere of surrounding space. Was the object ('Bird') or the environment (in this case a spacious gallery) creating such an atmosphere? This is the question which has remained with me until quite recently.

I am now acutely aware of the importance of environment which surrounds objects.

Henri Matisse's comment (though it is a painter's view) makes this point clear,

The object is not interesting in itself. It is the environment that creates the object...<sup>2</sup>

Sidney Geist, on the other hand, when describing Brancusi's 'Bird in Space' talks about the birds creating their own atmosphere,

Their unique spatial gesture is the creation of an atmosphere of calm. Their tact is perfect: they do not cry out or speak so low as to demand general silence; they are neither haunting nor spectral nor threatening; one may pay attention to them or not.

And he continues,

The stillness of the sculpture only makes more evident the stirring of all else, and especially the play of the consciousness; indeed the sculpture awakens the consciousness by offering its stillness.<sup>3</sup>

I concluded that both comments on the relationship between objects and their environment contain elements of truth. I believe that it is important to give equal value to both the created object and the surrounding space; if either the work itself is imperfect or the environment in which it is placed is not the most appropriate, then the totality of the exhibition is weakened.

The created object must contain an inherent quality which inspires the viewer to see this totality in the interplay between object and its environment.

## WORKING METHOD (i) THEORETICAL

### Stages in Process:

#### 1 *Void Space*

My starting point was a block of space, a void. This was a contemplative stage.

#### 2 *Framework*

Next, I had to determine how the space would be filled with objects. I saw this space as containing the basic (invisible) framework for the arrangement of my pieces. A framework which would reflect and magnify the dominant characteristics of each individual object, and at the same time, serve to join the group of objects into a coherent emphasis on the relationship between the objects and the surrounding space; an interaction or 'flow' between these two things.

#### 3 *Balance*

There was also a need to achieve a balance between the disparate elements. These included a balance between pyramidal and half spherical forms, vertical and horizontal lines, gravity and weightlessness, and between the different levels of energy generated by individual pieces.

#### 4 *Individual Work*

Each object would employ either circular or triangular forms and lines which would contribute to the visual extension between the objects and between the spaces. The use of sharp corners in some objects was not intended to create hostile, threatening images, but to provide a sense of direction in each object, and also to create tension within objects.

## 5 *Scale*

My original intention to produce ten large pieces had to be abandoned, as my recovery from back injury has been very slow, and it was not possible to lift or manipulate large pieces. Instead, I tried to make one dominant piece in relatively large scale, and six or seven complementary smaller pieces. Then I needed something flat, which operated in the horizontal plane, the largest piece of all, which would provide a starting point for the viewer on their visual journey into my illusory world. It had to be a piece consisting of two or three separate parts, which could later be joined together so that I could manipulate and move them.

## 6 *Simplification*

My plan to move towards simplification of forms, did not mean that I would merely produce spheres nor cubes but rather that I would move to delete any unnecessary lines or texture based on my visual experience. In the search for 'simplicity' of form, there was a sense one could be lead to 'purity'. This was not only by producing visually simplified forms, but by simultaneously creating purity or spirituality within these forms. Like Paul Klee,

To create much spiritually out of little<sup>4</sup>

While my pieces had, of necessity, become smaller, I had to ensure that I did not scale down the essential content (or the spiritual value) of the pieces.

## 7 *Live and Dead Side*

Though I was very aware, from a classical sculptural viewpoint, that an object had to be look at at from every angle, over the last four years I deliberately created a particular side to be looked at.

Therefore, in most cases the greatest amount of detail is concentrated on the 'front' of each object. I wanted the front to be visually dominant, and the back to be the shadow of the front. Like in a painting, the dark shadow of the background highlights the detail of

the foreground. Isamu Noguchi made an astute summary of this point, at the time when he embarked on his late stone carvings;

There is to each stone a live and a dead side.<sup>5</sup>

## 8 *Working with clay*

...a work in clay is chancy, it might have happened, while a carving is clearly made...<sup>6</sup>

Here, Brancusi describes the main characteristic of clay, when he compares materials: clay (for modeling) and stone (or wood for carving). The 'chancy' way of using clay, however, was not a viable working process after my back injury. The 'chancy' method would have increased the risk of failure which would have meant re-cycling and re-wedging clay, and so on, creating an extra burden. To avoid unnecessary repetition, I had to plan each detail from the beginning to the end of the creative process.

This was accomplished by working initially on small scale models and drawings, and by having a clear image of what a piece would look like before the actual firing. There is always a 'chancy' element in the firing process, which is unavoidable, but I could at least keep the 'chancy' element to a minimum.

Despite the fact that clay is a fragile material, it does contain the warmth of the earth, which is a quality that I can feel and appreciate when working with the material. It is this warmth and the tactile nature of the material which draws me back into the clay. Noguchi echos similar sentiments on working with terra-cotta for his sculpture,

I used whatever materials were at hand, mainly the earth itself, ...when all the possibilities of modern technologies are lost, one returns once more to basic things, to basic materials, to basic thoughts.<sup>7</sup>

## WORKING METHOD (ii) TECHNICAL

### CLAY:

In **New Zealand**, two types of clay were used.

- . Abott White Earthenware  
Its fine quality was suitable for terra sigillata slips. This clay was used mainly in the smaller work, as it was slightly difficult to handle.
- . Nelson Stoneware SC80  
It had an open body containing fine grog, and it was an ideal clay for handbuilding. It was used for larger pieces without any problem.

In **Australia**, whatever clays were available.

- . Walkers 10 Stoneware  
this fine quality clay was used for the smooth surfaced smaller work with coiling technique.
- . Mixed Clay  
two parts Walker White Earthenware  
one part Benets Stoneware  
10% Fine grog

Individually, both clays had weak points for my purpose. The earthenware had cracking problems, and while the stoneware was quite strong, it had a tight texture which was not designed for coiling technique.

By mixing these two clays plus fine grog, an open body was created which was nice to work with, and free from cracks.

### CONSTRUCTION:

In **New Zealand**, three methods were utilised: coiling, hollowed forms, and slab-building.



### **1. Coiling**

This coiling method involved adding internal support structure to prevent the form from warping and to strengthen it. The form was then completely closed-up and the air was released by piercing it with a nail. When it was harder, the surface was scraped with a hacksaw blade until the final shape was reached. With this method, it was necessary to firstly produce maquettes.

The advantages of the coiling technique include; the ability to produce light objects of any size, better durability of the clay body, and it is the most suited for creating simplified forms.

### **2. Slab-building**

With this method, a soft sheet of clay was used. It was necessary to have a rough idea of what it was going to look like before cutting, wrapping, and joining the slab together completely. The join was then reinforced with an added coil. Before releasing the air by piercing it, the sealed slab form was rolled gently to reach the final form. It needed some support to allow it to stand, until the clay stiffened. The surface was then scraped until the desired form was reached.

The main problem that was encountered was that the larger the piece the more difficult it was to handle, and there was a risk of getting a fine crack along the join.

### **3. Hollowed Forms**

This method involved working intuitively. The first step was to take a lump of well-prepared clay, rolling and beating it into a solid shape, then working in more detail by adding or subtracting clay. Once the outside shape was decided, the form was hollowed out with a loop-ended turning tool.

Because of the difficulty getting an even thickness all the way around, and the difference in dryness between the exterior and the interior of the form, there was a much greater risk of shrinkage cracking. So this method was used only for small works. The advantage of this method is that both natural and man-made elements can be combined.

In **Australia**, two methods were used: coiling, and a combined method of moulding and coiling.

## **1. Coiling**

The majority of the final work was constructed by coiling, following the same procedure as in New Zealand.

## **2. Combined Method of Moulding and Coiling**

Care had to be taken when adding the coiling section to the mold to ensure that they were securely joined and that the resultant piece dried slowly and evenly.

One piece was created by using a simple mould, resembling a half sphere, then adding additional small parts by coiling. This was a relatively easy process.

On the other hand, another large and flat sculptural piece which involved working initially on a large scale clay model, and making and using plaster moulds was a rather tiresome, daunting task. However, this process was the only way to produce light, easy to handle work, free from cracks.

## **SLIP:**

In both New Zealand and Australia, terra sigillata slip (the finest clay particles) were applied on some pieces, in order to create a sheen on the clay surface. Application was done by brushing and spraying onto dry greenware, then allowing the slip to dry and rubbing lightly with a cloth.

Basic Formula:

70% Water

30% Dry Clay Powder

0.3% Deflocculent (Calgon)

Procedure:

Calgon was added to the water. Dry clay powder was then added, and the ingredients were combined by vigorous shaking.

The mixture was then left to settle for 24 hours in a clear lidded container. Three layers were then evident - water on top, the terra sigillata underneath the water, and heavier particles on the bottom.

**GLAZE:**

50% Borax

50% Copper carbonate

My experience with blackfirings has been that the degree of success is more dependent on glaze application, and firing temperature and atmosphere than the glaze formula. Variations of the glaze formula were tested using the same glaze materials in the same firing, and all resulted in almost the same colour. The only variation was in the maturation of the glaze. Another test proved that the same glaze formula reacted differently in different firings. Therefore, it was necessary to rely on, firstly, the glaze application. The thinner the glaze the yellower (or beige) it became. The thicker applications of glaze resulted in purple-blue to dark red colours.

Next to be noted was the firing temperature. If the glaze was underfired, it became powdery; if it reached the maturation temperature, the resultant texture had a velvet-like quality; if it was overfired, the surface became lustrous. If lustrous effects was desired without raising the firing temperature, either the amount of borax was increased, or sodium bicarbonate was added.

The last critical factor was the firing atmosphere. In a light reduction the glaze tended to result in colours varying from yellow orange to red and charcoal. In a heavy reduction the colours varied from blue to purple.

My main interest in this glaze was to search for the wider possibilities in the use of a single glaze. This one glaze covered my main concerns. Firstly with subtle tonal change, secondly with the contrast between brighter and more subdued colours, and thirdly the variations between dry to shiny surface quality.

**FIRING:**

Blackfiring technique was used, with a temperature range of about 740° C to 840° C, and was effected, after the completion of firing, by introducing a carbonizing material (sump oil) into the kiln. The kiln was sealed tightly during this procedure, and the carbon was deeply forced into the surface of the clay. The tightness of the kiln seal and the amount of carbon which existed in the kiln were the key factors which determined the degree of reduction.

## CONCLUSION

It was a very slow process to reach this point, where all the individual pieces are ready to exhibit, and my thoughts on what the final exhibition should achieve are clear.

I believe, however, that the real judgement on whether I have achieved my aims; both the simplification of abstract forms of landscape, and to display a concern for the relationship between space and a unified group of objects, should be reserved until all the work is finally displayed in a real space.

Although I feel some of the pieces could have been further refined, it was the completion of the planned total concept within the time constraints that I set myself, which was more important.

Equally as important was my feeling that, if I was able to reflect upon an appreciation and respect for nature through the use of a natural material, clay, I would be fulfilled during this course of study. The poems that accompany the individual photographs of my work are indicative of my primary feelings towards nature, and help to further clarify those feelings.

Finally, I must acknowledge the debt I owe to two artists. Firstly to Paul Klee who is an artist with a great sensibility, is sympathetic with nature and draws his inspiration from nature. Secondly to Isamu Noguchi and the wisdom contained within *Noguchi: East and West* which drew my attention back to Japanese tradition and its respect for nature.

## CONCLUSION

1. The first

2. The second

3. The third

4. The fourth

5. The fifth

6. The sixth

7. The seventh

## THE WORKS IN NEW ZEALAND



In New Zealand, I reacted to the different New Zealand environment intuitively rather than having a fixed idea or a detailed work strategy.



**Twilight** 1991  
coiled, blackfired ceramic  
21x40x14cm

This was a further development of a piece, produced at the very end of the last year, called 'Sunset Dune'. This exercise of the form, consisting of arcs, straight lines, and a deep concave allowed me to extend this particular form to its limits. In this piece, altering the angles of two side lines inwards, with angled (rather than horizontal) top lines, and the clear concave line, added extra strength. This time the glaze application worked; dim...yet nicely.



**Lunar Depression** 1991  
coiled, blackfired ceramic  
12x28x13 cm

The not-well ground glaze caused spotted effect (which was not quite what I wanted). The rather faint arc which you can see described on the front surface was designed to give variation and depth to the work. I have often produced a piece like this which is designed to be looked at eye level. The problem is that when the piece is displayed, as most ceramic pieces are displayed it is usually at a lower level.

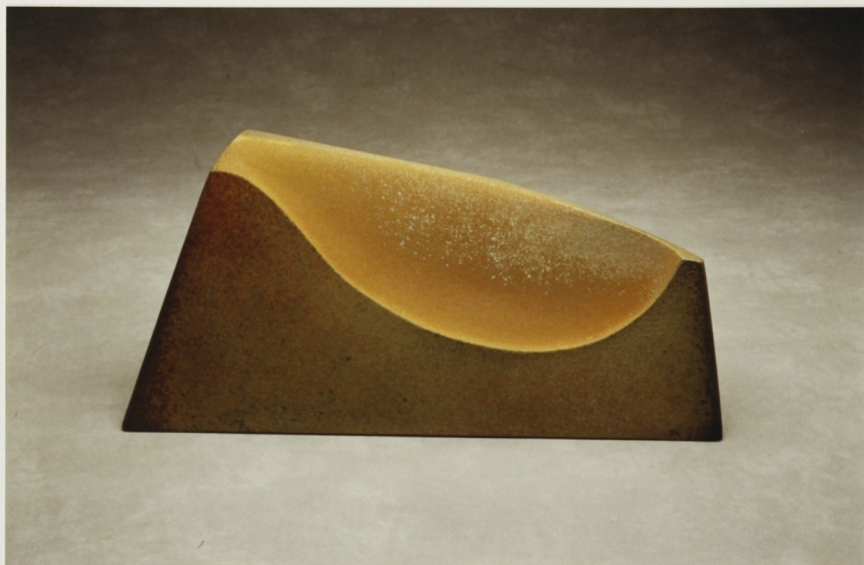




**Lava Flow 1991**

coiled, blackfired ceramic  
34x21x20 cm

This was my third attempt to produce this form, and the first survival; the previous two were shattered in the bisque firings. Though it was an extremely time-consuming process, I still had a strong desire to finish the piece. A hidden inner passion is expressed in this compressed 'Lava Flow' form.



**Golden Country** 1991  
coiled, blackfired ceramic  
14.5x33x12 cm

This is another variation of 'Twilight'. The concave area was widened by making a nice deep arc. The orange colour added enrichment to the concave area. This piece has a quite different atmosphere from 'Twilight'. You could say that this piece seems to have a fresh baby face, whereas the other has a more refined, perhaps severe adult face. The 'Golden Country' contains a strong impression of Australian landscape.





**The Summit** 1991  
coiled, blackfired ceramic  
28x25x12 cm

This photo was taken from above, and creates a different impression from the way I viewed the piece at eye level. Though I did have some ambivalent feelings towards the form.





**Far Side of the Sun** 1991  
coiled, blackfired ceramic  
14.5x15.5x10 cm

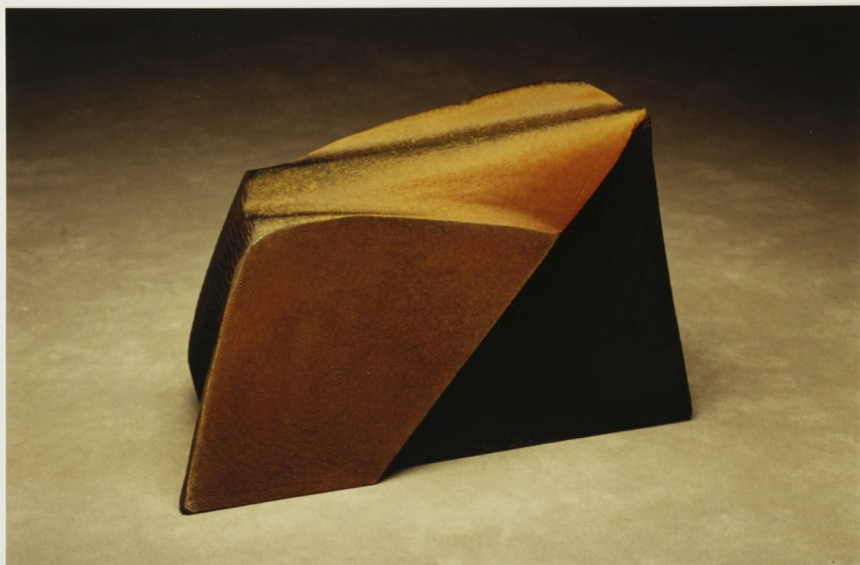
This is a simple and strong, yet delicate piece. It is rare for my work that the pattern of the front convex side of the form to penetrate the back side which contains a dominant arc.



**Rain, Rain, Rain** 1991  
slab-built, blackfired ceramic  
30x13x5 cm

In contrast to the other more sculptural pieces in the New Zealand series, in this piece I used the almost flat clay surface like a canvas to sketch my impressions of the New Zealand climate. Unlike the others, I decided on the title before making the piece. To emphasize sheets of rain washing against a high narrow window, I chose a tall thin form. I made a deliberate distinction between the front and back surface of the form. In the front, there is an image of endlessly falling rain. In the back, the reverse image is of the moment that rain stopped.





**Muddy Stream** 1991  
hollowed, blackfired ceramic  
13x21.5x12 cm

This is one of the first pieces that I produced in New Zealand. Initially, I had to introduce myself to the New Zealand clay. I just had to simply play around with the clay, and let it speak first. Then I gradually modified the form to introduce the concept of 'stream', which flows the wave-like top surface of the form down the front side.



**Coastal Erosion** 1991  
hollowed, blackfired ceramic  
18x13x9 cm

It is a misty coastal scene.  
I can hear the sound of the wind and  
the sound of waves hitting the cliff repeatedly.  
It is through repetition like this that nature  
creates its own sculpture. I wanted to  
emphasise the power of the elements in this piece.





**The Pinnacles 1991**

hollowed, blackfired ceramic

15x23x17 cm

This was a formation exercise, the image directly taken from New Zealand cliffs which had been honed by water erosion. Going back to simple exercise like this was sometimes necessary in order to go forward to create a new direction in my work.



**Foothill** 1991  
hollowed, blackfired ceramic  
15.5x10x10 cm

This is a peculiar little piece. What is peculiar about this piece is the more I observed the piece, the more the piece captured my attention. This piece directs the gaze of the beholder from the foothill at the base, up the steep vertical surfaces towards the sky.





**White Wave 1991**

slab-built, terra sigillata  
12x22x16 cm

This piece is my first attempt to use the slab-building technique, after taking a serious decision that my work needed a change. Moving away from the solid rock forms, I wanted to employ a feeling of movement, softness, and freedom, emphasizing the forces of nature in my work, ... like a wave.



**Canoe View 1991**

slab-built, blackfired ceramic  
14x40x18 cm

One of my favourite images has always been the silhouette of a canoe, or yacht, or ship, floating on a vast expanse of ocean. Having a close look at the carving of a Maori canoe and its carved bow, inspired me to produce my own canoe. The canoe is one of the very few man-made objects which harmonises with nature. It is a very low-profile vessel, often carved from the trunk of a single tree.



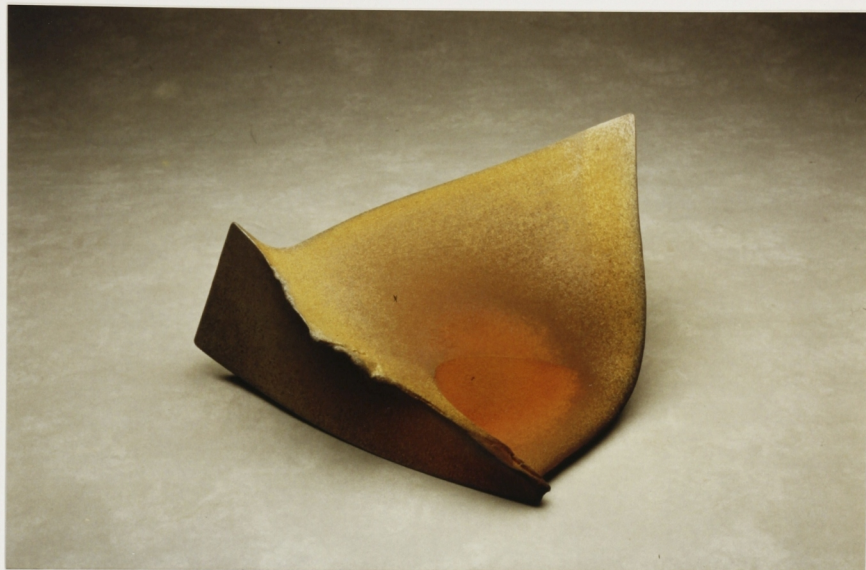


**Glacial Flow 1991**

slab-built, blackfired ceramic

12x28x23 cm

A flow of ice was expressed in this compact fragmental piece, like the leading edge of a massive glacier cracking from the tremendous natural forces which are pushing this frozen river towards the sea.



**Coastal Dune** 1991

slab-built, blackfired ceramic  
15x32x27 cm

The sea wind blows beach sand. The blown sand dances in the air, and settles on the ground...still, leaving a shallow and concave dune, from which the action of storm waves has eaten a bite-sized piece out of the leading edge of this particular dune.





**Sleeping Gods 1991**  
slab-built, blackfired ceramic  
20x33x30 cm

The Maori people often describe natural features of the land has been the result of the actions of their gods, and usually tell an elaborate story to explain prominent and unusual features of the landscape.

The two figures are the eternally sleeping forms of two gods who are content merely to be in each others company.



**Golden Pond, 1991**

press-moulded & coiled, blackfired ceramic  
11.5x19x15 cm

This is the last I produced in New Zealand, containing the element of intimacy (expressed in the shell-like form), and the softness and richness in the water (expressed in the sheeny glazed surface), in 'the land of the long white cloud'. As a fine crack appeared from a technical fault, it was not a completely successful piece, but it was from a piece such as this that I was able to learn and develop.

This is the way I learn; initially working intuitively, and then building upon the knowledge gained from every mistake, both visual and technical.





**THE WORKS IN AUSTRALIA  
(FOR THE FINAL EXHIBITION)**

**Mountain**

1993

Coiled

Blackfired ceramic

39x75x28 cm

The large stable mass acts like an anchor in both a visual and spiritual sense.

firstly, it provides an emotional anchor and inspiration in its strong majestic angular form.

Secondly, it anchors not only the individual elements of the exhibition to the central pivot of the mountain, but also anchors the artist's individual emotions to a stable emotional base.

The mountain's sharp angular peak was created in order to direct the gaze of the viewer skyward.



### Mountain

Mountain, your awesome peak pierces the sky,  
Yet I long to be close to you  
I seek comfort in your strength and virility.





### **Sun and Moon**

1993

Press-moulded and coiled

Blackfired ceramic

24x23x16 cm

It symbolizes a link to the wider universe; provides an enticing beacon for future travellers to the stars. It is a composite piece encompassing both sun and moon.

'Sun' is expressed in the front side of this piece, which consists of a half spherical form with warmer colours expressing its potential energy.

'Moon' is revealed in the back side of the form, which is a slightly concave or dented sphere with cooler colours.



### Sun and Moon

Warm Sun,  
Your latent energy radiates our earth  
Frosty Moon,  
Your cold light penetrates the dark veil of night  
Together you illuminate our world  
And point the way to the distant stars.



**Silent Forest**

1993

Coiled

Blackfired ceramic

33.3x20.5x14.5 cm

The piece embodies both forest and the qualities of night.

It has an enigmatic quality, curling in upon itself in an attempt to hide and protect its secrets.

The darkness contains the dreams of the artist who is sleeping in the mist-shrouded forest night.



### Silent Forest

The dream...  
Sleeping in the mist-shrouded forest night,  
The forest pierced by the soft rosy light of the moon,  
The silence, vast and deep, engulfs me.

**Tree**

1993

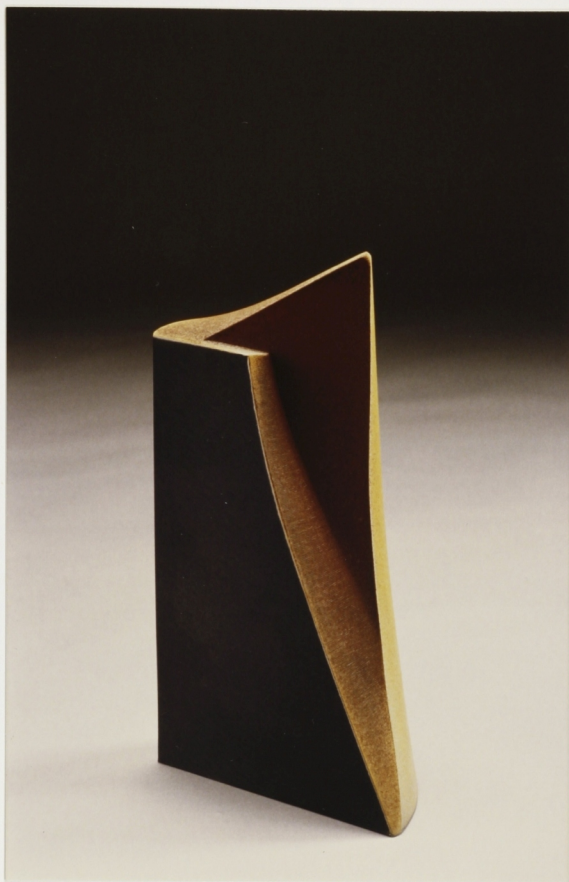
Coiled

Blackfired ceramic

36.5x23.5x13.7 cm

As a potent symbol of the life force which is inherent in all living things, the tree appears to grow before our eyes. It is as if a powerful magnifying glass has focused upon a giant of the forest.

In contrast to the softness and introverted nature of the 'Silent Forest', the individual tree is an extrovert whose branches reach out to touch the sun.



Tree

Grow tall as if you reach the sky  
Grow deep as if you stand forever  
Grow, in the eye of the beholder.



**Slow River**

1993

Coiled

Blackfired ceramic

12x20x42 cm

It contains a cross-sectional element revealing ground water which has permeated the earth surface from the river above.

This is a slow flowing river, carrying water from the mountain through the forest to the sea.



Slow River

You flow, going nowhere  
But your reflection is our mirror  
You carry the source of all life

**Fire**

1993

Coiled

Blackfired ceramic

24.2x33x20 cm

A natural force which cleanses the land and forest and provides a natural counter to the life giving properties of water, as symbolized by river and sea. It provides the balance between positive and negative forces in nature. This is the wild destructive force which balances the dark sea and slow peaceful river.

The motion of fire was expressed in the sail-like curved upper section of the form, which sweeps up from the base like towering flames.





### Fire

The bigger you are  
You are the anger of our nature,  
The smaller you are  
You are the warmth of our spirit.

**Timeless land**

1993

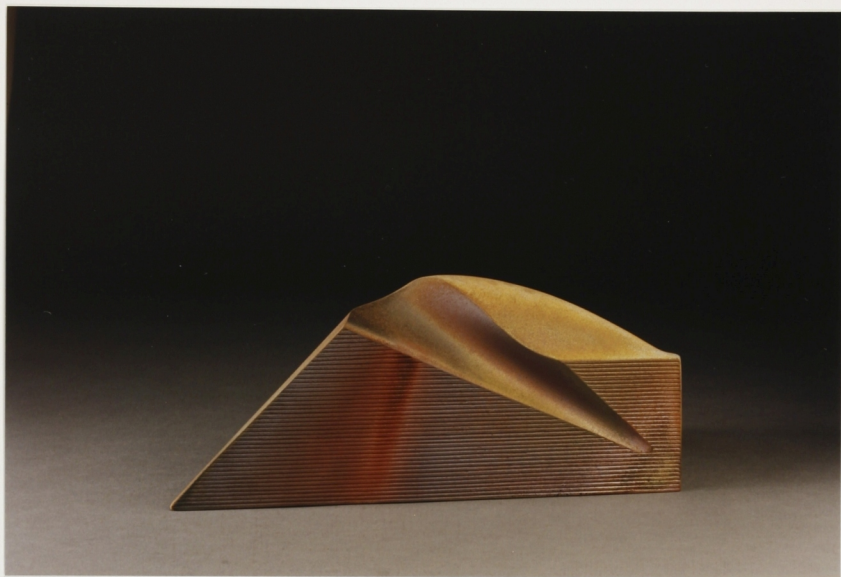
Coiled

Blackfired ceramic

16x38x16.2 cm

This weathered form symbolizes the earth element of the series. Just as 'Sun and Moon' leads symbolically to the future, the diagonal leading edge of this piece leads us to the geological past, of the earth.

The incised horizontal lines represent the layers which have been laid down over time, and indicate the seemingly timeless nature of the earth.



### Timeless Land

You have nurtured us since the beginning of time  
You have witnessed countless generations come and go  
You will continue to nurture after we have gone.



**Dark Sea**

1993

Press-moulded and coiled

Blackfired ceramic

14x80x55 cm

The 'Sea' is a gateway which leads viewers towards the majestic 'Mountain'. It provides a horizontal starting point for the visual climb from sea level, along the river, through the forest, up the mountain towards the stars, as symbolized by 'Sun and Moon'.

In a spiritual sense, the gate draws the viewer into my illusory space, into another world, an inner world or world of dreams.

Like a foreground figure in a landscape painting, it provides a sense of scale to the whole exhibition.



### Dark Sea

Sea of darkness,  
Your deep waters contain the mystery of creation  
You hold our hopes and dreams beneath your waves  
And transport them to distant shores.





## **APPENDIX I**

### **GRADUATE DIPLOMA STUDY PROGRAM (CERAMICS) 1991 - 1992**

**YUMIKO COLLINS**

#### **Aims/Subjects**

My main aim is to continue and refine my work centering on the images representing of natural formation in clay. During my final year, my work has involved complex abstract forms, representing elements of landscape, such as; the earth, water, sun, moon, sea, wind, sky, etc. From this point I would like to gradually move towards simplification of these abstract forms.

A strong belief in the spiritual value of the land, together with a desire to live in harmony with nature rather than wishing to conquer it, is the underlying philosophy in my work. This philosophy, which exhibits strong Japanese influence, is tempered by my exposure to the harsh Australian environment with its unforgiving nature. I am attempting to mould fresh natural images and more abstract concepts into solid sculptural forms. This is not a random process, but a conscious series of experiments involving a concern for tensions and contrast of visual elements, and the establishment of a quiet equilibrium in the spiritual sense.

#### **Work Description**

While still working with natural images, my overall objective would be to produce simplified forms consisting of basic contrasts between arcs and straight lines, smooth and textured surface, bright and subdued colour; introducing more depth into these forms. All pieces will be stable, self-supporting forms; some of these consisting of two separate parts, will be linked together to form single works of art.

## Methods/Materials

Working initially on small scale models, I plan to do a series of studies on simple forms. Construction methods will include coiling and moulding. For the surface treatment, I will employ the combination of terra sigillata slips and low-temperature glazes involving oxidation and light and heavy reduction blackfiring technique. From a variety of clay types, I will choose a smooth clay body as this is necessary for buffing terra sigillata surface, and as a contrast to scraped textured surfaces. Also the durability of the clay body will have to be considered, as individual pieces may require refirings until a satisfactory result is achieved.

Each stage of the construction process will need a series of working and finished drawings, and photographic documentation in order to get a clear view of the intended final product.

## Time Frame

Since I wish to apply for the students exchange program to Carrington Polytechnic in Auckland New Zealand, tentatively working under the guidance of Lex Dawson (Head of Department) in the first semester in 1991, I would like to regard this time in part-time study, experimenting with maquettes of my later work. Provided I can produce sufficient numbers of pieces, I would like to hold a mini-exhibition in Auckland before leaving New Zealand.

Because of the possible disruption to my study, moving to New Zealand, and then back to the Canberra School of Art at the beginning of the second semester in 1991, I would like to apply for a variation of the post-graduate diploma course to continue my studies over the following 18 months in a part-time arrangement.

By the end of second semester in 1991, I should have produced a series of drawings and photographs in detailing the progression of my work as well as maquettes and several large scale works.

By the end of January 1993, I should have about ten selected large pieces and several small pieces for my final exhibition.

## APPENDIX II

### CURRICULUM VITAE

**Yumiko Collins** Born 1954, Morioka, Japan

#### Education

- 1991, 1993      Candidate for Graduate Diploma of Art, Ceramics Workshop, Canberra School of Art, Institute of the Arts, ANU
- 1991              Exchange Student to Carrington Polytechnic, Auckland, New Zealand
- 1987-90          Bachelor of Arts (Visual) Majoring in Ceramics. Canberra School of Art, Institute of the Arts, ANU

#### Group exhibitions

- 1992              "1st Cairo International Triennial for Ceramics", National Centre of Fine Arts, Cairo, Egypt
- 1991              "47th International Ceramic Art Competition" Faenza, Italy.
- 1991              "Fletcher Challenge Ceramics Award", Auckland Museum, Auckland, New Zealand
- 1991              "National Exhibition of Student Work 6th National Ceramic Conference: Arts/Industry Interface". Griffith University, Brisbane
- 1990              "Walker Ceramic Award Exhibition", Westpac Gallery, Victorian Arts Centre, Melbourne
- 1990              "Ceramics 90", Ceramics Studio, Canberra School of Art
- 1990              "Stand By: Final Year Student Exhibition", Canberra School of Art Gallery
- 1990              "Figures in Clay", Weswal Gallery, Tamworth, N.S.W

#### Solo Exhibitions

- 1991              "Clayland: New Works in New Zealand" Albany Village Pottery, Auckland, New Zealand

#### Awards

- 1990              One of 4 major awards- "Walker Ceramic Award", Melbourne



### APPENDIX III FOOTNOTES

- 1 Grohmann, Will, Paul Klee, Harry N. Abrams, New York, p.31.
- 2 Ashton, Dore, Noguchi: East and West, Alfred A. Knopf, New York, 1992, p.224.
- 3 Geist, Sidney, Brancusi: A Study of the Sculpture, Grossman Publishers, New York, 1968, p.173.
- 4 Lynton, Norbert, Klee, Castle Books, USA, 1964, p.74.
- 5 Ashton, Dore, Noguchi: East and West, Alfred A. Knopf, New York, 1992, p.131.
- 6 Geist, Sidney, Brancusi: A Study of the Sculpture, Grossman Publishers, New York, 1968, p.161.
- 7 Ashton, Dore, Noguchi: East and West, Alfred A. Knopf, New York, 1992, p.125.

## APPENDIX IV

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